

*CONCOURS DU CONSERVATOIRE NATIONAL DE MUSIQUE DE PARIS*

# Fantaisie-Caprice

POUR

CLARINETTE SI $\flat$

*avec accompagnement de PIANO*

PAR

## CH. LEFEBVRE

Op:118.

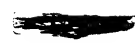
Prix maj. 17<sup>fr.</sup> 50

ALPHONSE LEDUC

Editions Musicales, 175, Rue Saint-Honoré - PARIS

Imprimé en France

Printed in France



# FANTASIE-CAPRICE

pour **Clarinete** en **Sib**  
avec accompagnement de **PIANO**

**C<sub>H</sub>. LEFEBVRE**

Op. 118

CLARINETTE en Si $\flat$

Un poco largo

Marcato

Un poco largo (♩ - 69)

PIANO

*f*

*poco f*

*f*

*mf*

ped.

\*

ped.

\*

ped.

\*

ped.

\*

7

*poco f*

1

*poco marcato*

ped.

+

ped.

\*

ped.

\*

*f*

*f*

DEPOSE SECON LES TRAITES INTERNATIONAUX TOUS DROITS RESERVEZ ET DE REPRODUCTION RESERVEZ.

696221

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat). It begins with a melodic line marked *mf*, followed by a measure marked *f* and a triplet. The lower staff is in bass clef, starting with a piano introduction marked *poco f*, then a series of chords and a melodic line marked *mf*, and finally a measure marked *f*. A box containing the number "2" is placed above the second measure of the lower staff.

Second system of musical notation. The upper staff continues the melodic line with triplets and trills, ending with a measure marked *tr*. The lower staff features a series of chords and a melodic line, concluding with a measure marked *mf*.

Third system of musical notation. The upper staff is marked *Poco rit.* and *Allegro*, with a *f marcato* dynamic. It includes triplets and a melodic line. The lower staff is marked *Allegro (♩ = 132)* and *p suivez*, featuring a series of chords and a melodic line marked *f*, and a final measure marked *mf*.

Fourth system of musical notation. The upper staff continues the melodic line with triplets and a final flourish. The lower staff features a series of chords and a melodic line, concluding with a measure marked *f*.

First system of music. Treble clef staff has a melodic line starting with a forte (*f*) dynamic. Bass clef staff has a piano accompaniment with a forte (*f*) dynamic. A box containing the number 5 is placed above the first measure of the bass staff. Pedal markings (*ped*) are present under the first, third, and fourth measures of the bass staff.

Second system of music. Treble clef staff continues the melodic line with triplets. Bass clef staff continues the piano accompaniment with triplets in the right hand and chords in the left hand.

Third system of music. Treble clef staff has a melodic line. Bass clef staff has a piano accompaniment. A box containing the number 4 is placed above the first measure of the bass staff. The tempo marking *Sostenuto* is written above the treble staff. The dynamic *p espress.* is written below the bass staff.

Fourth system of music. Treble clef staff has a melodic line with a *Dolce* marking. Bass clef staff has a piano accompaniment. A box containing the number 5 is placed above the first measure of the bass staff. The dynamic *p* is written below the bass staff. The dynamic *mf* is written above the treble staff. The dynamic *mf espress.* is written below the bass staff. A pedal marking (*ped*) is present under the last measure of the bass staff.

First system of musical notation. The right hand features a melodic line with triplets and slurs, marked *Espressivo*. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by "ped." and asterisks at the beginning and end of the system.

Second system of musical notation. The right hand continues the melodic development with triplets. The left hand features more complex chordal textures. A box containing the number "6" is present above the right hand. Dynamics include *mf* and *f*. Pedal points are marked with "ped." and asterisks.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes chords and moving lines. Dynamics include *f*. Pedal points are marked with "ped." and asterisks.

Fourth system of musical notation. The right hand features a rapid, ascending scale-like passage. The left hand accompaniment consists of chords and single notes. Pedal points are marked with "ped." and asterisks.

7

*f marcato*

*ped.* \* *ped.* \*

*Andante*

*Dolce*

*Andante* (♩ = 56)

*sf*

*p dolce*

*ped.* \*

*sf*

*p dolce*

*ped.* \*

*Espressivo*

8

*p*

*simili*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

First system of the musical score. The upper staff features a melodic line with a *Cresc.* marking. The lower staff contains a complex accompaniment with multiple *ped.* (pedal) markings and asterisks indicating specific points.

Second system of the musical score. The upper staff begins with a *Dim.* (diminuendo) marking. The lower staff includes *ped.* markings and a *p* (piano) dynamic marking.

Third system of the musical score. The upper staff includes a *p* marking, a circled *(1)*, and markings for *Espress.* and *Cresc.*. The lower staff features a *p* marking and a *Cresc.* marking. A section marker **9** is present, followed by the instruction *Poco stringendo*.

Fourth system of the musical score. The upper staff includes a *p.* marking, a *Céd.* (Cédille) marking, and a *pp* (pianissimo) marking. The lower staff includes a *p* marking, a *Swizz* (Swiss) marking, and a *pp* marking. A *ped.* marking is located at the end of the system.

(1) Coupe facultative

E.S.602

**10** Allegro (♩ = 152)

*mf* poco marcato

*ped.*

*f* *Sans rigueur* *Cédez* *p*

*p* *suitez*

Moderato

**11** (On peut passer de suite à **14** page 10.)  
Moderato (♩ = 65)

*p*

*ped.* *ped. simile*

**12**



First system of musical notation. The upper staff features a melodic line with a crescendo marking and a dynamic of *mf*. The lower staff provides harmonic support with chords and moving lines.

Second system of musical notation. The upper staff includes a triplet of eighth notes and a dynamic of *mf* with the marking *marcato*. A box containing the number 15 is placed above the staff. The lower staff continues the harmonic accompaniment.

Third system of musical notation. The upper staff features a trill (tr) and a dynamic of *mf*. The lower staff includes a series of chords and a pedaling instruction: *ped. \* ped. \**.

Fourth system of musical notation. The upper staff includes a trill (tr) and a dynamic of *mf*. The lower staff features a forte (*f*) dynamic and a pedaling instruction: *ped. \* ped. \* ped. \**.

E.S.602

16

*f*

*poco f*

*ped.* *ped.* *ped.* *ped.*

17

*f*

*ped.* *ped.*

18

*ped.* *ped.* *ped.*

*ff*

*ped.* *ped.* *ped.*

# MUSIQUE pour CLARINETTE

## CLARINETTE ET PIANO

(O.) Existe avec orchestre.

- X\*\*\*. CARNAVAL DE VENISE.** fantaisie (Klosé-Jeanjean) (5°).....
- ADAM. SI J'ÉTAIS ROI.** fantaisie (Klosé-Jeanjean) (3°).....
- ALBÉNIZ. CHANT D'AMOUR** (Delacroix) (5°).....
- AMELLER. CANTILÈNE** (2°) (O.).....
- BARAT. CHANT SLAVE** (4°).....
- FANTASIE ROMANTIQUE (7°).....
- PIÈCE en sol mineur (6°).....
- SOLO DE CONCOURS, *morceau de concours du Conservatoire de Paris* (7°).....
- BARILLER. ARLEQUINADA** (6°), avec version facilitée (4°).....
- BEAUCAMP. COMPLAINTÉ** (2°).....
- BERNAUD. CONCERTO LYRIQUE** (8°).....
- BITSCH. PIÈCES ROMANTIQUES** (5°).....
- BLÉMANT. BOLÉRO** (5°).....
- SOUS LES SAPINS, mazurka de concert (5°).....
- BONNEAU. SUITE** (5°, 7°) (O.).....
1. Improvisation. — 2. Danse des démons. — 3. Plainte. — 4. Espièglerie.
- BOZZA. CONCERTO** (8°) (O.).....
- FANTASIE ITALIENNE (6°).....
- BUCOLIQUE, *morceau de concours du Conservatoire de Paris* (7°).....
- ARIA (5°).....
- CLARIBEL (6°).....
- BUSSER. ANDANTE**, extrait de l'op. 22 (4°).....
- ARAGON, op. 91, *morceau de concours du Conservatoire de Paris* (6°) (O.).....
- CANTEGRIL, pièce de concert sur des airs languedociens, op. 72, *morceau de concours du Conservatoire de Paris* (8°).....
- PASTORALE, op. 46, *morceau de concours du Conservatoire de Paris* (6°).....
- CAHUZAC. VARIATIONS SUR UN AIR DU PAYS D'OC** (6°) (O.).....
- CLÉRISSE. PROMENADE**, *morceau de concours des Fédérations, division supérieure* (5°).....
- VIEILLE CHANSON, *morceau de concours des Fédérations, division élémentaire* (4°).....
- COQUARD. MÉLODIE ET SCHERZETTO**, op. 63, *morceau de concours du Conservatoire de Paris* (5°).....
- CUL EN PARTANT** (N° 18 des Miniatures) (E. Leroux) (5°).....
- DAUTREMER. RÉCIT ET IMPROMPTU**, d'après « Page d'Éxil », *morceau de concours du Conservatoire de Paris* (7°).....
- DEBUSSY. THE LITTLE « NIGAR »** (Le Petit Nègre) (Périer) (3°).....
- DERVAUX. BADINERIE** (6°).....
- COMPLAINTÉ (6°).....
- DESENCLOS. D'UN TROUBADOUR** (4°).....
- DEWANGER. BALLADE** (6°).....
- DUBOIS (P.-M.). ROMANCE** (3°).....
- DUKAS. ALLA GITANA** (Paquot) (7°).....
- FERLING. ADAGIO** (P. Lefebvre-Petiot) (6°).....
- GAGNEBIN. ANDANTE ET ALLEGRO**, *concours international de Genève* (8°) (O.).....

- GALLOIS MONTBRUN. CONCERTSTUCK**, *morceau de concours du Conservatoire de Paris* (8°).....
- HUMORESQUE (4°, 5°).....
- 6 PIÈCES MUSICALES D'ÉTUDES en 1 recueil (5°, 6°).  
1. Prélude : le mouvement conjoint et rapide. — 2. Divertissement : les arpèges. — 3. Grave : la sonorité. — 4. Burlesque : staccato. — 5. Sicilienne : la souplesse. — 6. Finale : les batteries.
- GAUBERT. DEUX PIÈCES séparées** (6°) (Paquot).....
1. Romance. — 2. Allegretto.
- GOUNOD. CÉLÈBRE SÉRÉNADE** (P. Jeanjean) (5°).....
- GRETCHANINOFF. SUITE MINIATURE**, 10 pièces faciles, séparées, op. 145 (2°, 3°).....
1. Chanson d'aurore. — 2. Chant d'artisan. — 3. Humoresque. — 4. Bal champêtre. — 5. Fanfare de coquelicots. — 6. Vers la maison. — 7. Souvenir de l'ami lointain. — 8. Au foyer. — 9. Phantasme. — 10. Valse dans le soir. Le N° 6 est écrit pour clarinette en la.
- GROVLEZ. LAMENTO ET TARENTELLE**, *morceau de concours du Conservatoire de Paris* (6°, 7°).....
- SARABANDE ET ALLEGRO (5°, 6°).....
- HAENDEL. SONATE** (Stievenard) (4°).....
- HÉROLD. LE PRÉ AUX CLERCS**, fantaisie (Wettge-Paradis) (7°).....
- HOLMÈS. FANTASIE**, *morceau de concours du Conservatoire de Paris* (6°).....
- IBERT. ARIA**, pour clarinette en la (6°).....
- JEANJEAN (P.). ANDANTINO** (6°).....
- PRÉLUDE ET SCHERZO (7°).....
- KLOSÉ. 2° AIR VARIÉ** (Jeanjean) (7°, 8°).....
- 6° AIR VARIÉ (Jeanjean) (7°, 8°).....
- 7° AIR VARIÉ (Jeanjean) (7°, 8°).....
- 8° AIR VARIÉ (Jeanjean) (7°, 8°).....
- CONCERTINO (Jeanjean) (6°).....
- 3 PENSÉES MUSICALES (Jeanjean), séparées :  
1. L'Aube (4°). — 2. Chemin faisant (5°). — 3. Pastorale (6°).....
- 2° SOLO (Jeanjean) (7°, 8°).....
- 12° SOLO (Jeanjean) (7°).....
- LADMIRAULT. SONATE** (7°).....
- LAPARRA. PRÉLUDE VALSE ET IRISH REEL**, *morceau de concours du Conservatoire de Paris* (6°).....
- LE BOUCHER. FANTASIE CONCERTANTE** (6°).....
- LECAIL. FANTASIE CONCERTANTE**, pour clarinette mi b ou si b (6°).....
- LEFEBVRE (Ch.). FANTASIE-CAPRICE**, op. 118, *morceau de concours du Conservatoire de Paris* (5°).....
- LITAIZE. RÉCITATIF ET THÈME VARIÉ**, *morceau de concours du Conservatoire de Paris* (7°).....
- MAGNANI. 1<sup>er</sup> DIVERTISSEMENT** (7°).....
- 2° DIVERTISSEMENT (6°).....
- MAZURKA-CAPRICE (6°).....
- SOLO DE CONCERT (6°).....
- MARTY. 1<sup>re</sup> FANTASIE**, *morceau de concours du Conservatoire de Paris* (5°).....
- MASSENET. HÉRODIADÉ**, *morceau de concert* (Poncelet et Barwolf) (6°).....
- MAWET. PIÈCE LYRIQUE**, *morceau de concours du Conservatoire de Liège* (6°).....
- MIGOT. PRÉLUDE** pour clarinette contrebasse, *morceau de concours du Conservatoire de Paris* (7°).....

- MESSAGER. SOLO DE CONCOURS**, *morceau de concours du Conservatoire de Paris* (7°).....
- MIRANDOLE. SONATE** (7°, 8°).....
- SONATINE (6°).....
- MIROUZE. HUMORESQUE**, *morceau de concours du Conservatoire de Paris* (7°) (O.).....
- MOUQUET. SOLO DE CONCOURS**, *morceau de concours du Conservatoire de Paris* (5°, 6°).....
- MOZART. CONCERTO en la**, pour clarinette en la, avec les cadences de J. IBERT (Delécluse) (7°).....
- OLLONE (d'). FANTASIE ORIENTALE**, *morceau de concours du Conservatoire de Paris* (6°).....
- PENNEQUIN. CANTILÈNE ET DANSE**, *morceau de concours du Conservatoire de Paris* (6°).....
- LÉGENDE (5°).....
- PERRIER. THÈME VARIÉ ET PRESTO** (7°).....
- PIERNÉ (G.). CANZONNETTA**, op. 19 (7°) (O.).....
- PIÈCE (Paquot) (5°).....
- SÉRÉNADE, op. 7 (5°).....
- PIGGOTT. FANTASIE en mi b** (7°).....
- POOT. ARABESQUE** (3°).....
- RABAUD. SOLO DE CONCOURS**, op. 10, *morceau de concours du Conservatoire de Paris* (6°).....
- RASSE. LIED**, pour clarinette basse, *morceau de concours du Conservatoire de Bruxelles* (4°).....
- RAVEL. PIÈCE EN FORME DE HABANERA** (Hamelin) (6°) (O.).....
- REVEL. FANTASIE**, *morceau de concours du Conservatoire de Paris* (8°).....
- ROSSINI. LE BARBIER DE SÉVILLE**, fantaisie (Klosé-Jeanjean) (3°).....
- ROUGNON. 1<sup>er</sup> SOLO**, op. 128 (6°).....
- ROUSSEL. ARIA** (5°) (O.).....
- RUEFF. CONCERTINO**, op. 15, *morceau de concours du Conservatoire de Paris* (8°) (O.).....
- SCHMITT. PRÉLUDE** (4°, 5°).....
- SCHMITT. ANDANTINO** (5°).....
- SEMLER-COLLERY (J.). RÉVERIE ET SCHERZO** (7°).....
- TOMASI. CONCERTO** (8°) (O.).....
- 1<sup>er</sup> Mouvement (non séparé) : *morceau de concours du Conservatoire de Paris*.
- INTRODUCTION ET DANSE (7°) (O.).....
- COMPLAINTÉ DU JEUNE INDIEN (4°).....
- CHANT CORSE (4°).....
- WEBER. CONCERTINO**, op. 26 (Rose), revu par P. Lefebvre, *morceau de concours du Conservatoire de Paris* (6°).....
- 1<sup>er</sup> CONCERTO en fa mineur (Delécluse) (5°).....
- 2° CONCERTO en mi b majeur, op. 74, avec cadence de J. IBERT (Delécluse) (7°, 8°).....
- DERNIÈRE PENSÉE (Klosé-Jeanjean) (3°).....
- FANTASIE ET RONDO DE L'ŒUVRE 34 (Rose), revu par P. Lefebvre, *morceau de concours du Conservatoire de Paris* (8°).....
- FREYSCHUTZ, fantaisie (Klosé-Jeanjean) (4°).....
- INVITATION A LA VALSE (Klosé-Jeanjean) (5°).....
- OBÉRON, fantaisie (Klosé-Jeanjean) (3°).....
- SOLO SUR LE FREYSCHUTZ (Rose), revu par P. Lefebvre (7°).....